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Poetic Word Formation and Individual Neologisms I.F. Annensky

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Abstract:

The article discusses the features of poetic word formation and individual author's neologisms of Innokenty Annensky, presents the results of systematization of the structural types of the poet's verbal innovations, describes the ways of their formation and derivational types, analyzes the functional loading of the words he created.

Keywords: word formation, word creation, artistic speech, individual author's neologisms, word formation method, part-of-speech affiliation.

I. Introduction.

Although word formation in Russian can be considered described quite fully, the emergence of new paradigms of scientific knowledge in linguistics usually leads to the identification of "new realities of the language" or to the opportunity to see known phenomena in a new light, and most importantly, to explain these phenomena. The foregoing fully applies to transposition, which occupies a huge place in the word-formation processes of the Russian language, but has not yet been considered in terms of its role in the conceptualization and categorization of the world and in terms of its significance for cognitive processes.

Interacting and interconnected, the processes of conceptualization and categorization are processes that are different in their orientation: conceptualization is focused primarily on dividing the flow of information and generating new meanings that reflect its comprehension. Categorization is aimed rather at distributing the information received and subsuming it under already existing headings of division or at establishing new ones, but already on the basis of combining concepts into more complex groupings at higher levels of the hierarchy. From this point of view, we will consider both the word formation itself and its individual types.

II. Discussion and results

As is known, the language of works of art relies on the literary language in all its diversity of stylistic and emotional resources. Using these resources, many word artists creatively approach the word-formation laws existing in the language, creating new words, combining the existing derivational means, changing the phonetic appearance and meaning of ordinary words.

One of the poets of the Silver Age who resorted to the creation of individual author's neologisms is Innokenty Annensky, whose work is distinguished by impressionism, fuzzy edges, blurring of colors, dominance of halftones. The work of the poet, who for a long time was considered misunderstood by his era, for many decades was attributed to the periphery of the literary process.

Indeed, the poetry of Innokenty Annensky is not distinguished by a large set of lyrical themes and motifs and, probably, therefore, it is not immediately distinguishable in the deep intensity of the artistic search undertaken in it. Against the background of formal experiments, actively carried out

by modernists, and sometimes outright outrageousness, the poet's lyrics are sometimes perceived as quite traditional even now. However, it should be recognized that she is inherent in the drama and depth of understanding of the problems of human existence, the poet goes beyond the traditional artistic vocabulary and enriches it with new means of expression, reflecting the author's vision of the world, which specifically conveys the disharmonious worldview of the turn of the century.

In the course of the study, we analyzed 117 individual author's neologisms, recorded as a result of a continuous sample from the poetry collections "**Тихие песни**" ("Quiet Songs"), "**Кипарисовый ларец**" ("Cypress Casket"), as well as poems that were not included in the author's collections, and poems in prose of Innokenty Annensky.

An analysis of the frequent affiliation of the verbal innovations created in the course of the poet's word-creative activity allows us to conclude that nominal parts of speech predominate among them, which account for 105 units, and 84 individual author's neologisms are adjectives. Nouns (for example, *скользота*, *душа-странница*, *куст-калека*), verbs (for example, *большиться, отлязгать*, *приуслушаться*) and adverbs (for example, *спозаранья*, *обиженно-сердито*), they account for a total of only 21 units one of all recorded verbal innovations.

Describing the methods of derivation used by the author, it should be noted that the poet uses exclusively ordinary methods of word production. So, when creating adjective names, such word-formation methods as addition were involved, with the help of which Innokenty Annensky creates a prevailing number of individual-author neologisms (for example, *постыло-знакомый*, *банально-пёстрый*, *тоскливо-белый*, *блёкло-призрачный*, *бледнобезбрежный*, *нежно-зыбкий*, *душа-странница*), suffixation (for example, *скользота*, *листвие*, *невозбранно*, *звездинка*, *елинка*, *позлащение*, *осеребрение*), addition in combination with suffixation or zero suffixation (for example, *сребролукий*, *всесожженье*), prefixation in combination with suffixation (for example, *наплечье*), postfixation (for example, *наплечье*), suffixation in combination with postfixation (for example, *больниться*).

For individual word production of adjectives, Innokenty Annensky uses three main models:

1) adjectives formed by adding components with comparatively concretizing meanings (for example, *постылознакомый*, *сладостно-суженый*, *путано-нежный*, *душно-мягкий*, *тошнотно-тёплый*, *пышно-печальный*, *нетронуто-торжественный*, *мёртво-талый*, *ласково-дружный*, *зыбко-жгучий*, *искривлённо-жуткий* (disgustingly familiar, sweetly narrowed, confusedly tender, stuffy soft, nauseatingly warm, magnificently sad, untouched solemnly, deadly melting , affectionately friendly, unsteady-burning, twistedly creepy));

2) adjectives formed by adding a support component, which is represented by an adjective of color meaning, with a qualifying component (for example, *хмельнорозовый*, *омыто-голубой*, *златисто-розовый*, *тоскливо-белый*, *мучительно-чёрный*, *картонно-синий*, *мутно-чёрный*, *бледно-жёлтый*, *сине-призрачный*, *грязно-бледный*, *линяло-зелёный*, *тёмно-белый*, *линяло-розовыйу* *(*hoppy pink, washed blue, golden pink, dreary white, painful black, cardboard blue , hazy black, pale yellow, ghost blue, dirty pale, faded green, dark white, faded pink));

3) adjectives with the meaning "related to or characterized by what is called the supporting base and specified in another base" (for example, *зелёнолицый*, *златошвейный*, *милъонно-колокольный*, *пышноризый* (green-faced, golden-embroidered, million-bell-shaped, magnificent)).

As a rule, non-usual adjectives of the first group convey emotions, feelings that are caused by the perception of a sign, quality, named as one of the components of the producing base. The analysis of such verbal innovations testifies to the predominance of words naming the negative feelings of a person, and allows, in our opinion, to make a judgment that the choice of generating bases conveys

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a thoughtful, sad, dull, in some way painful, but at the same time bewitching elegiac mood with notes of mysticism. So, for example, in the poem "May", the individual-author neologism, *пыльно-зыбкий* (dusty and unsteady), referring to the noun *позолота* (gilding), creates an image of fragility, unreliability, "transience" of what is so close to the lyrical hero: *И разлучить не можешь глаз / Ты с пыльно-зыбкой позолотой, / Но в гамму вечера влилась / Она тоскующею нотой...*

It is no coincidence that the immediate contextual environment of the verbal innovation is replete with words with negative connotations: *«таять», «поблёкнуть», «безвозвратно», «тусклый», «полутьма», «минутный», «тоскующий», «умереть», «обман»* (“melt”, “fade”, “irretrievably”, “dull”, “darkness”, “minute”, “yearning”, “die”, “deceit”).

However, for the second group of adjectives, the presence as generating components of words that convey brightness, *«сочность»* (“juiciness”) of the perception of the surrounding world is also unusual. A significant part of the adjectives of this group created by Innokenty Annensky reflects the “color” preferences of the poet, reflected in his choice of producing bases, which, as the analysis of verbal innovations shows, are dominated by such *«цветообозначения»* (“color designations”) as “dark”, “ pale”, “ghostly”, “dirty”, “fading”, “tormenting”, which testifies to the artist’s attempt to convey a certain degree of sadness, despondency, mental anguish. The foregoing is evidence of the actualization in the poet's lyrics of the symbols *«тоска»*, *«скука»*, *«мука»* ("longing", "boredom", "torment").

The individual-author's neologisms, representing the third variety, are very diverse, although they are all formed on the basis of a subordinate relationship between the components. But even in this case, it seems possible to talk about the individual perception of the named objects characterized with their help. So, for example, the individual-author neologism *сребролукий* from the poem «Второй мучительный сонет» ("The Second Torturing Sonnet"), referring to the noun being defined month, not only characterizes the named object of the surrounding world, but also allows the poet to convey a sense of danger, threat emanating from this object, armed " with a silver bow" and capable of disturbing peace and tranquility, leading to irreparable consequences: *И если чуткий сон аллей / Встревожит месяц сребролукий, / Всю ночь потом уста лилей / Там дышат ладаном разлуки*.

As can be seen from the above context, in the deeply symbolic poetry of Innokenty Annensky there are many unexpected analogies between the phenomena of the material and spiritual worlds: between the appearance of a month in the sky and a feeling of fear of separation, between park alleys, lilies and the melancholy of doom. It is with the help of analogy, therefore, that it is possible to discover a thin thread that can connect the natural with the spiritual, the separate with the whole in perception, and give it a symbolic image.

All the feelings of the poet are extremely sharpened, which is why the contemplation of various “color” and “spiritual” shades becomes available to him, which he tries to convey with the help of the words he creates. The use of individual author's neologisms allows Innokenty Annensky not only to briefly and accurately express his thoughts, but also to make his speech extremely emotional and expressive. The author seeks to go beyond the limits of the traditional literary vocabulary, to enrich it with new means of expression.

III. Conclusion.

Thus, the analysis of the individual author's neologisms of Innokenty Annensky allows us to conclude that, despite the traditional nature of word creation and word formation, the poet sought to actualize certain semantic and expressive-stylistic shades in the word, to create in the text a special

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figurative-semantic plan, he was looking for new forms of expression, and word-creation for him is the desire to most accurately express his thought and his worldview. All of the above serves, as it seems, as convincing evidence that the lyrics of this word, undeservedly deprived of the attention of linguists, the artist of the word deserves careful study both in terms of content and in terms of formality.

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